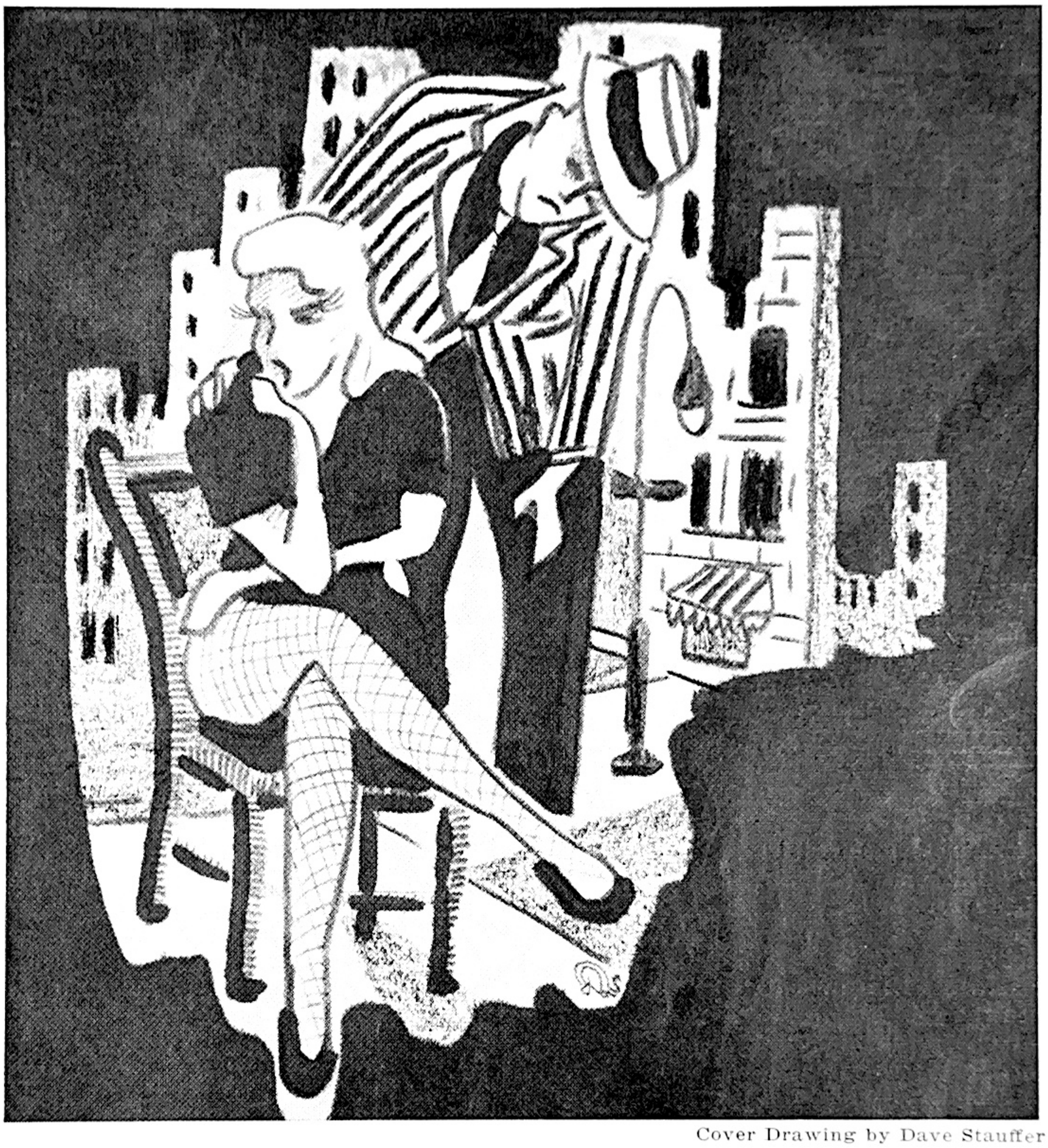
The Shakerite

29th Year, No. 11 — Shaker Heights High School, Shaker Heights, Ohio — May 8, 1959

Performances Friday and Saturday at 8:30 P.M. in the Auditorium



Cover Drawing by Dave Stauffer

GUYS AND DOLLS

with

Jackie Dostal Peter Machamer Patricia Murphy Barry Gordon

Directed by Reynold Ellis Staged by Kelly Danford

Technical Direction by Dale Kittle

Based on a story and characters by Damon Runyon

Book by Jo Swerling and Abe Burrows Music and Lyrics by Frank Loesser

Choreography by L. D. Christiano

Assistant to Mr. Ellis—Bonnie Lang Assistant to Mr. Danford—David Griffiths

Talent, Vitality, Proficiency Spark 'Guys and Dolls' Leads

When an egotistic, self-centered gambler and a Sgt. Bilko-type crap player are mixed together with a sweet, religious, sincere girl and a typically unreasonable American blonde, something's gotta give. Just what gives will be seen tonight and tomorrow night as the A Cappella Choir presents "Guys and Dolls."

The four Shakerites who portray these various characters in the show had much to say about it.

The youngest member of the cast, sophomore Barry Gordon, is by no means a tyro in the acting field. Barry has had experience in junior high school dramatics, and has participated in the variety shows there.

Barry describes Nathan Detroit, whom he portrays, as a "subdued Sgt. Bilko type." He added that the cast is a close, friendly and helpful one.

He attends drama classes at the Cleveland Playhouse to add that "professional touch" to his acting. Moreover, this talented sophomore includes a comedy tap dance routine in his repertoire. "Guys and Dolls" will be his first high school theatrical adventure.

Patty Murphy (Adelaide) is practically a fixture on the Shaker stage. Her long line of distinguished performances includes the "4-F Show," "Oklahoma," "A Mid-Summer Night's Dream."

Singing on television is just another accomplishment of this promising singer-actress, who is the only senior lead in the production.

Patty's favorite scene in "Guys and Dolls" is the humorous one in which she attempts to explain to Nathan Detroit, her boy friend, that her mother thinks that they are married. She has been engaged to Nathan for 14 years.

"In portraying Adelaide, the typical American blonde, I rely mostly on my own impressions of her, but also am influenced to a great extent by Vivian Blaine's fine acting in the stage and screen versions, in both of which she played Adelaide," Patty explains.

Another new-comer to appear before the high school footlights is junior Jacki Dostal, who plays the part of Sarah Brown. Included in her previous theatrical work is her performing in the junior high variety shows. She enjoys her part in "Guys and Dolls" and describes Sarah Brown as a "very religious, sweet, even-tempered girl."

Rounding out the leads is junior Pete Machamer. Pete feels he is perfectly fitted to play the part of Sky Masterson. As Pete facetiously stated, "I'm similar to Sky in many respects. We're both self-centered and egotistic. Seriously, though, I do find working in "Guys and Dolls" very satisfying and pleasurable."

Pete has had no previous dramatic experience but has done much outstanding singing for Shaker's choir and for other groups. This show will be his first big break.

With these four top-notch singer-actors, and with such a fine supporting cast, there is no question but that "Guys and Dolls" will be good theater.

Promoters Publicize Pupil Presentation

A special publicity committee have been busy as bees promoting the sale of tickets for the A Cappella Choir's production of "Guys and Dolls." This industrious committee, composed of about 75 members and headed by Harriet Luria, have gone all out in publicizing the poduction. They have used almost every possible device to bring the show to the public's attention.

The poster distribution committee, headed by Bill Marshall, has placed several eye-catching posters throughout the school. Many of these posters have been brought to Shaker directly from New York. The window cases have been filled with attractive displays, designed by the window case committee, headed by Pat Vail.

Because of the efforts of Ken Frankel and his committee, records have been played over the P. A. and in the main hall.

Irene Parker, head of the photography committee, has placed special photographs of the show on the bulletin boards. Helping out with the art work were Linda MacEachron and her committee.

News of the "Guys and Dolls" production appeared in the **Press, News, Plain Dealer** and **Sun-Press.**

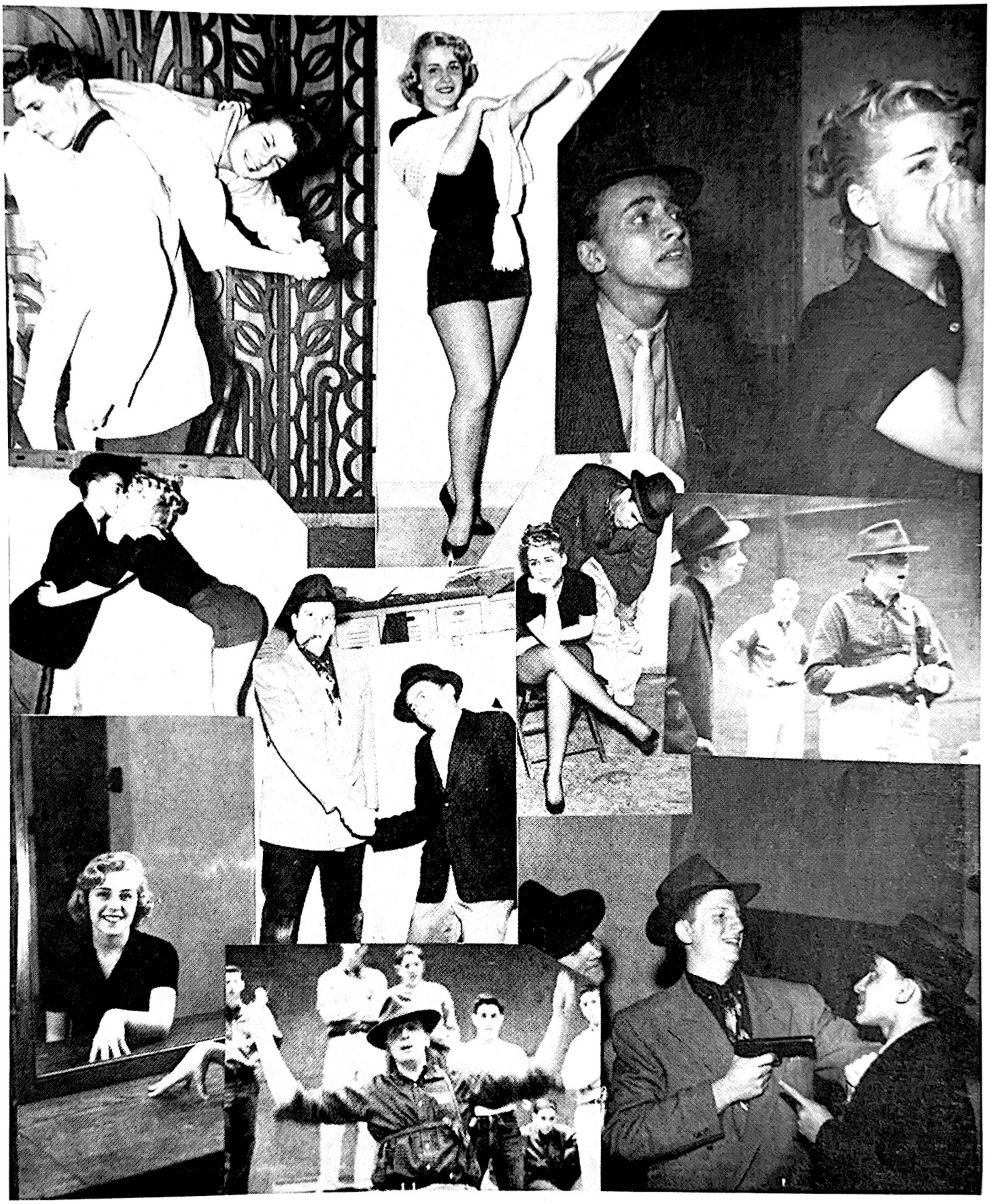
Crews Propel Show Behind the Scenes

When the curtain rises and "Guys and Dolls" begins its evening performance, the audience will see only the finished product. But much time, effort, and love was put into the production by many people behind the scenes.

The five major sets for the play were designed by Dave Griffiths, Peggy Welch, Winifred Lutz and Linda MacEachron. The responsibility for the sixteen different changes of set is carried by the stage crew. Seeing that things run smoothly backstage are the stage managers, Jerry Goldstein and Bonnie Lang, and their assistants, Barbara Brattin and Jean Levendula.

Assisting Mr. Danford and responsible for all cues is Dave Griffiths. The painting and construction crew, which has no chairman, has spent every night and every weekend busily preparing for the show. The white shirts with which these stalwart souls began their work are now splattered with every color in the rainbow.

Marilyn Berger and Bob Nolan are in charge of the prop crew. This group had several coconuts shipped to Shaker for the play. They drained them and cut out the meat so that only the shells were left. Tired workers could always refresh themselves with a draught of fresh coconut milk. Sharon Voytovich and Barb Margulis head the costume crew. Some of their creations are zany, but fitting for those characters who are to wear them. Dotty McKee is in charge of make-up, and Doug Pope heads the lighting crew.



Glamorous guys and dazzling dolls smile, cry, shoot, and kiss it up for the photograper. Vivacious Pat Murphy, notorious Barry Gordon, demure Jackie Dostal, and gangsterish Pete Machamer and Jerry Kaplan dominate the scene as leading characters in the action-packed production.

Directors Ellis, Danford, Kittle Prove Know-How

The men most directly responsible for the success of "Guys and Dolls" are the teachers in charge of its production: Reynold Ellis, Kelly Danford, and Dale Kittle. All are highly qualified.

In both high school and college, Mr. Ellis sang tenor leads in musical productions. Now, with much added experience, he is displaying his musical talent in the capacity of musical director of "Guys and Dolls."

As a supplement to his musical work at Shaker, Mr. Ellis directs both the Hermit club chorus and his church choir.

Mr. Danford, director of the play, has talents which shine in several fields. As an actor and director, he has been associated with many theatre groups in various parts of the country. He has played in over a hundred roles, many in plays of Shakespeare and operettas of Gilbert and Sullivan. "Guys and Dolls" is another achievement added to the more than fifty productions of opera and drama that Mr. Danford has directed. He is also co-author of two Children's Theatre plays.

Education is also a vital factor in Mr. Danford's life. He received his Bachelor of Music and Master of Arts degrees at Ohio Wesleyan University and is currently working on his Ph. D. in Theatre at Ohio State University.

Mr. Kittle, the show's technical director, also has had much experience in the field of drama, having been associated with various theatre groups. While working for his master's degree, he was Assistant Technical Director at the University of Florida. At Brecksville High School he was in charge of the drama department. Since his arrival at Shaker, Mr. Kittle has directed the technical work in student-produced shows.

Costume Committee Sees Cast Dressed

A bushel of flowers, a peck of sequins, yards and yards of satin, tulle, lace, and mink; cut into small pieces, sew into big ones, press with hot iron until smooth, and you have part of the recipe for costumes for "Guys and Dolls."

The costume committee for "Guys and Dolls," suffering from sleepless nights and coffee-jitters, worked faithfully so that leads and "bit" players alike would all be properly clothed. The committee, headed by Sharon Voytovich, is responsible for the majority of costumes seen on stage; however, the men's costumes were rented.

When the committee was unable to make or rent a costume, it was forced to rely on the resources of the cast or search in some emote shop which specialized in the extraordinary. Occasionally, members of the committee resorted to attics to search for double-breasted suits.

Past Tradition Upheld In Latest Choir Show

The thrill of a first performance never lessens, although this is but one of many such experiences. At Shaker High, musical shows straight from Broadway have been exciting local "theater-goers" since 1950. But even before then, the singers entertained their audiences with variety shows called "Bobby Sox Revues." These were presented from 1946-1949.

A challenge was desired and soon plans were being made for the first full-length production, "Girl Crazy," which was the hit of 1950.

Plans were soon set for the next undertaking and "One Touch of Venus" was presented in 1953. "Annie Get Your Gun" was the achievement of 1955. The most recent triumph was the sell-out "Oklahoma!" presented in 1957.

What's next? Of course, 1961 is far away now, but *IF* it is off-Broadway, and IF it is available, Mr. Reynold Ellis, director of the A Cappella Choir, would like to see a production of "The Music Man."

Orchestra and Pianists Accompany 20 Hit Tunes in 'Guys and Dolls'

For the first time in Shaker's illustrious musical history, a pit orchestra will be used to supplement the piano accompanists; this is a very small group of musicians whose job it is to provide the accompaniment for the soloists and the background music.

The pit orchestra for "Guys and Dolls" is composed of members of the Shaker Heights High Band and string players from the student body. On violin are Charles Kent, Lee Newcomer, Adrian Schnall, and Bob Leuten. John Gibbon and Harry Kohn are on cello and bass respectively. Flutist is Laura Gaydos and Gregg Dixon is oboe player. Responsible for that "big band sound" are Elliot Tramer, Stuart Hirsch, and Larry Ballonoff on bass clarinet, with Melvin Wasserman, Jon Tramer, Mike Ufford, and Mike Wodka on saxophone. The brassy blasts are the work of Robert Huling, Dick Coad, and Stanley Ornstein, trumpeters, and trombonists, Ray Leanza and Frank Gerlak. The French horn of William Hammond. The "b e a t" and other rhythms are supplied by drummers Donald Rice and Richard Shaw.

Under band director Francis E. Hammond's baton, the band has been practicing diligently since receiving the music about a month ago. It has been working with photostats of the original score used on Broadway opening night. Altogether, the various music books are worth about $1,000.

Although the pit orchestra will not play for every number, the overture, entr'acte, and ballet sequences will give it a chance to shine. Pianists Jean Pinter and Irene Parker are the regular accompanists.